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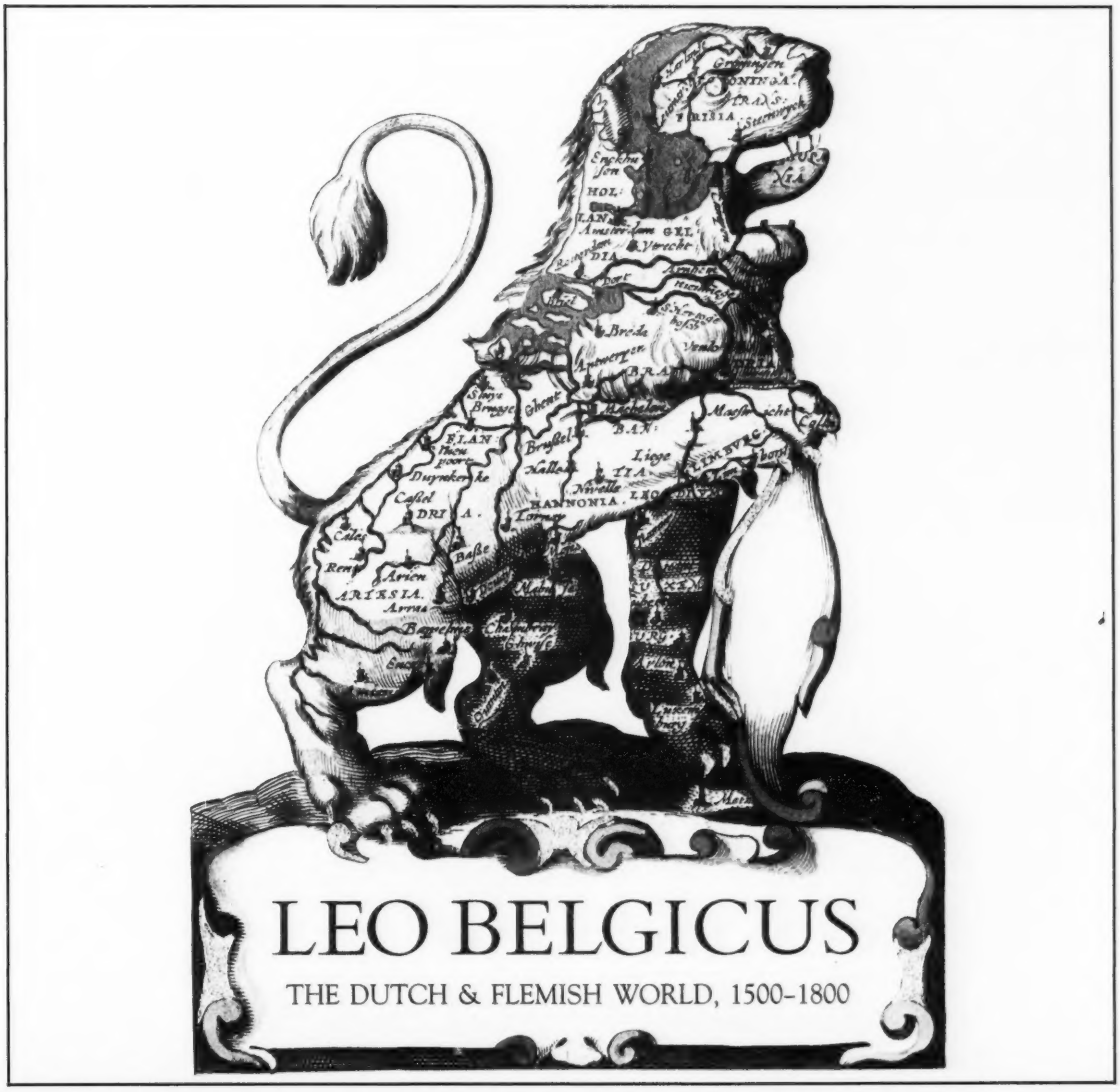

Early Maps from the Geography and Map Division

Library of Congress

INFORMATION BULLETIN

Vol. 52, No. 21
November 15, 1993

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: "Leo Belgicus," or the Belgic Lion, adapted from a 17th century handcolored engraving; background map adapted from J. Jansson, *Nova et Accurata Poli Arctici. From the Geography and Map Division*

Cover Story: The 17 provinces between France and Germany, known as the Lowlands, Nederland or Leo Belgicus, produced some of the world's greatest map makers. "Leo Belgicus: The Dutch & Flemish World, 1500–1800" is an exhibition that showcases these fine maps as well as related items in the Library's Geography and Map Division. 426

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Optional Retirement Plan Takes Effect:
As of Nov. 1, 188 Had Accepted Incentive Offer

As of Nov. 1, a total of 188 staffers of the Library had chosen to take advantage of early or optional retirement incentives. On Oct. 14, the first day of the 10-week program, 148 persons retired.

Unlike many federal agencies that are cutting back under fiscal pressure, the Library chose a voluntary approach. "Rather than have management determine who should be able to take advantage of the retirement incentive, the Library decided to let *all* its 1,436 eligible employees decide whether to take early or optional retirement, in the interest of fairness," said Librarian of Congress James H. Billington.

Although the decision resulted in a line of employees outside the Madison Building before the doors opened on Oct. 14 at 6 a.m., Library managers said the procedure was the only way to ensure fairness. When the doors opened, processing proceeded in an orderly manner. Retirement applications, accepted beginning at 6:30 a.m., were dated and time-stamped; employees then completed the separation process.

The Library's plan was approved by the U.S. Office of Personnel Management on Sept. 24.

An incentive of up to $25,000 is being offered to the first 250 eligible staff who choose optional or early retirement. The offer ends Dec. 31, 1993.

When Congress passed the legislative branch fiscal 1994 budget, which includes funding for the Library of Congress, it ordered that the Library cut its staff by a total of 4 percent by Sept. 30, 1995; a 2.5 percent cut in staff must be made by Sept. 30, 1994.

In order to comply with the law and to cut costs to make up for a projected shortfall in funding, the Library decided to reduce its work force through voluntary retirements. Individual staffers chose whether to retire.

Elizabeth Gifford of the Public Affairs Office, who retired after 27 years with the Library, after turning in her separation papers. *Photo by Gail Fineberg*

Letters were mailed to the 1,436 staffers who are eligible for the incentive payment. Special announcements were also issued to all 5,000 Library employees. The Library held three forums for staff to address their questions. It also established a Retirement Hotline and a Retirement Center to provide counseling services.

Of those eligible to apply for retirement, 467 had enough years of age and service to be eligible for *optional* retirement; 969 could choose *early* retirement.

Eligibility for *optional* retirement is based on a minimum age of 55 with 30 years of federal service, a minimum age of 60 with 20 years of service, or a minimum age of 62 with five years of service.

Early retirement is based on at least 50 years of age and a minimum of 20 years of service or any age with at least 25 years of service. For each year younger than 55, federal employees take a 2 percent reduction in their annuities.

The Library faces severe budget reductions during the next two fiscal years. Managers have little flexibility under congressional mandates and union rules to deal with the problem. In the fiscal 1994 budget, Congress imposed a general salary reduction of $6.8 million, which is equivalent to funding for 128 positions. In real terms, the FY 1994 budget represents a reduction of $14.3 million, because the Library must absorb not only the general salary reduction but also mandatory seniority pay increases and increases due to inflation. If federal locality pay increases are implemented in 1994, the effective cut could be $20.1 million. A similar budget is expected in FY 1995.

To cope with reduced budgets over the next two years without ordering reductions-in-force (RIFs) or furloughing employees, the Library must reduce its work force by nearly 400 positions; the current staff is about 5,000.

For each one of the retirement incentives paid, the Library will eliminate one position, though not necessarily the position vacated. Incentives will be paid in a lump sum, minus federal withholding, state and local taxes and FICA/Medicare payments, and are the lesser of $25,000 or the amount of severance pay the employee would be entitled to receive. —*Guy Lamolinara*

Laurels for a Laureate:

Poet Rita Dove Gives Inaugural Reading

The Great Hall in the Thomas Jefferson Building was the scene on Oct. 7 of the inaugural reading of the new Poet Laureate, Rita Dove. By 5:30, when the doors were to open, a large crowd had already gathered.

Just before the start of the 6 o'clock program, the Great Hall was filled to capacity; extra seating was set up in the side galleries, where closed-circuit television covered the proceedings. Coverage by C-SPAN, NBC, local newspapers, Reuters, UPI, Knight-Ridder and "60 Minutes" captured the moment for their viewers and readers.

Carolyn T. Brown, associate librarian for Cultural Affairs, welcomed the 500-plus guests and described the Library's literary program for the coming season.

Prosser Gifford, director of scholarly programs, told the audience that, during the bicentennial celebration of the U.S. Capitol and reinstallation of the statue "Freedom" to the dome on Oct. 23, Ms. Dove would read her poem commemorating the event, "Lady Freedom Among Us."

Dr. Gifford praised Ms. Dove's "energy, enthusiasm and vitality," saying such qualities would lend themselves to the Library's literary program with "innovative uses of poetry in jazz, film, environmental awareness programs and poetry workshops."

During the Oct. 7 luncheon, Rita Dove was joined by Dr. Billington (seated, center), Rep. David Bonior and Madison Council member Nicolas Mariscal (standing). *Photos by Yusef El-Amin*

Ms. Dove began by praising "homegirl Toni Morrison," whose hometown of Lorain, Ohio, is only 30 miles from Ms. Dove's home of Akron. She announced that she "had never before read from a pedestal" (a foot stand was provided so that all could get a better view). Then, the audience became quiet, as she began to read her poem "O," from a Swedish word meaning "island." "The poem is one of appreciation, as a poet often looks for a perfect word, or one that says everything the poet intends, and with this word it even looks like an island, with birds or clouds on top," she said.

The Laureate next read "Ars Poetica," and then "In the Old Neighborhood," a poem, according to Ms. Dove, "of personal experiences and how books became my friends. This poem was also the last poem I wrote before I became Poet Laureate."

Next came readings from her Pulitzer Prize-winning book, *Thomas and Beulah*. The poems were tales of her grandparents, going back to the early days of this century in Akron. She also read "Daystar," "Wingfoot Lake," "Shakespeare Say" and a poem commemorating the city planner Benjamin Banneker.

Her next poem, "Parsley," she said, "was based on an actual historical event during the reign of Rafael Trujillo in the Dominican Republic, when he ordered the killing of 20,000 Haitian blacks, who worked in the sugarcane fields with Dominicans. The dictator had designed a method to detect the Haitians, using a word they had difficulty saying without revealing their identity. The poem conveys the creativity behind the cruelty. The word was 'parsley.'"

She read "her daughter's favorite poem," "Flashcards," then "The Endless News," which she said "is about the life of newborns when they seem to be incredibly wise, but it's only myopia."

The Laureate's evening ended

with two poems, "Canary," which can either refer to a female jazz vocalist or a caged bird, and whose last line is, "If you can't be free, be a mystery," and "The Island Women of Paris," "dedicated to the women of the Caribbean island of Guadalupe":

"Skim from curb to curb like regatta,/from Pont Neuf to Quai de la Rappe/in cool negotiation with traffic,/each a country to herself/ transposed to this city/by a fluke called 'imperial' courtesy./The island women glide past held aloft/by a wire running straight to heaven./ Who can ignore their ornamental bearing,/turbans haughty as parrots,/or deft braids carved into airy cages/transfixed on their manifest brows?/The island women move through Paris/as if they had just finished inventing their destinations./And better not look an island woman in the eye—/unless you like feeling unnecessary."

Earlier in the day, during luncheon in her honor, the literary community and Library staff in attendance witnessed Ms. Dove's enthusiasm for her new role.

In Ms. Dove's party were her husband, playwright Fred Viebahn, and 10-year-old daughter, Aviva, and her parents, Ray and Elvira. Congress was represented by Reps. Charles H. Taylor (R-N.C.) and David E. Bonior (D-Mich.), who delivered statements to the guests.

Also at the luncheon, with host Librarian of Congress James H. Billington, was then director-designate of the National Endowment for the Arts, actress Jane Alexander, accompanied by her husband, producer Ed Sherin. Ms. Alexander and Ms. Dove had a few minutes of private conversation. [Ms. Alexander was sworn in the following day, also in the Great Hall.]

—John Sullivan

The Poet Laureate greets the audience in the Jefferson Building's Great Hall.

On Oct. 8 actress Jane Alexander was sworn in by Supreme Court Justice Sandra Day O'Connor as head of the National Endowment for the Arts. Ms. Alexander's husband, producer Ed Sherin, joined her at the lectern. *Photo by Jim Higgins*

Senate Holds Hearing on Copyright Reform Act:
Bill's Complexities Draw Wide Range of Opinions

Depending on one's perspective, the Copyright Reform Act of 1993 (S. 373/H.R. 897) is either very simple or very complicated, according to Sen. Orrin Hatch.

Sen. Hatch (R-Utah) is one of the cosponsors of the act that was introduced in the House by Rep. William J. Hughes (D-N.J.) and in the Senate by Sen. Dennis DeConcini (D-Ariz.) on Feb. 16, 1993.

From one point of view, the bill that one section of the bill "may also be seen as an attempt by Congress to address the more fundamental policy question of the extent to which it is proper for the Copyright Act to be employed in the service of building and protecting the collections of the Library of Congress.

"In particular," he continued, "our legislation raises the question of whether it is desirable to continue to key the recovery of full copyright collections beyond measure. The value of the nearly 650,000 works transferred from the Copyright Office to the collections in FY 1992 alone has been estimated at $12 million.

The two incentives for this activity that the bill would eliminate are section 411(a) and 412 of the copyright law. The first requires that before a copyright infringement action can commence, registration must be

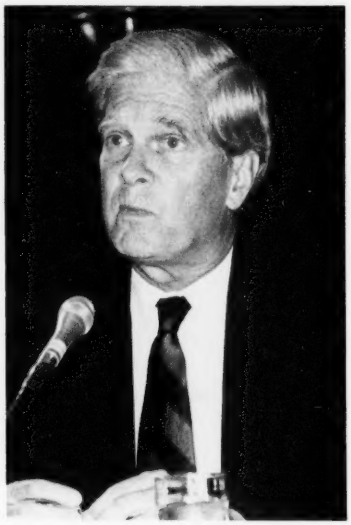
Photos by Yusef El-Amin

The legislation "raises the question of whether it is desirable to continue to key the recovery of full copyright remedies on the interests of the Library."

—Sen. Orrin Hatch

"The present system, however flawed, has [assured] a steady flow of information and materials" that built the Library's uniquely comprehensive record of creativity.

—James H. Billington



can be seen as a simple amendment to make it easier for photographers, writers, graphic artists and others to protect their works under copyright law. Upon closer examination, however, the bill could cause "irreparable losses" for the collections of the Library of Congress and "irreversibly change its character," according to testimony from the Librarian of Congress.

In opening remarks at the Oct. 9 Senate hearings on the bill, Sen. Hatch went even further. He said remedies on the interests of the Library when the impact of this arrangement falls on clearly identifiable classes of copyright owners."

The section of the proposed act that has caused such a wide spectrum of reaction is 102. This section calls for the repeal of two statutory provisions that encourage, to some extent, copyright registrations and deposit of materials in the Library of Congress. For 120 years, the Library's relationship with the Copyright Office has enriched the made or refused by the Copyright Office. The next section (412) states that no award of statutory damages or attorneys' fees can be made (with certain exceptions) unless the work was registered before the infringement began or within three months of first publication.

According to Barbara Ringer, who played a major role in revising the copyright law in 1976 when she was Register of Copyrights, these sections were written back in the 1960s, when the costs of litigation were

less. Many people who unknowingly fail to register now find it all but impossible to retain the services of an attorney unless they have the possibility of recovering the fees for his or her services. In addition, these sections also could be interpreted as "formalities" (i.e., requirements that make copyright contingent upon certain acts) that are prohibited by the Berne Convention, the world copyright treaty that the United States joined in 1989.

If anyone entered the hearing room at 10 a.m. on Oct. 19 with the idea that it was a simple matter to revise such a laboriously constructed piece of legislation as the U.S. copyright law, it would have been impossible to leave in the same frame of mind when the hearings concluded at 1 p.m.

The Librarian of Congress led off a group of 10 witnesses that represented authors, publishers, librarians, photographers, graphic artists and software publishers. Some spoke in favor of the bill, some against it, but all contributed to what should prove to be a continuing reexamination of the fundamental basis and methods for protecting America's creative work and ensuring its preservation in the Library.

Dr. Billington said that the challenge presented by S.373 is to sustain the principle of protection for owners and creators of intellectual property without jeopardizing the maintenance of the uniquely comprehensive record of creativity available in the Library of Congress.

"The present system, however flawed in some respects, has succeeded in assuring a steady flow of information and materials; and the major changes required to address the first principle could put in jeopardy this flow that the current copyright system provides," he said.

In order to assist him in developing alternatives and a response to S.373 and the House version, H.R. 897, the Librarian formed a 20-member private sector advisory group that delivered a report to him on Sept. 15. The group, called the Advisory Committee on Copyright Registration and Deposit (ACCORD), was cochaired by Robert Wedgeworth, president of the International Federation of Library Associations and Institutions, and Ms. Ringer.

The Librarian recommended the report as an excellent starting point. "With very few qualifications," he said, "I endorse the proposals and recommend that your bill be amended to incorporate those that require statutory changes."

To ensure a steady flow of materials into the Library of Congress if the existing incentives are removed, ACCORD recommended expanding and improving the mandatory deposit provision of the copyright law.

Section 407 of the current copyright law says that copyright owners must deposit in the Library of Congress two copies of a work published in the United States. It gives the Register of Copyright the authority to demand the copies and impose fines if this is not done. As a practical matter, however, demands are not made very often, as this would be a cumbersome and costly way to maintain a steady and timely stream of materials into the collections of the Library.

The ACCORD report makes 15 recommendations to substantially

Erica Jong is in favor of eliminating section 412 from the copyright law because, in her view, writers are temperamentally unable to keep track of copyright regulations, whereas Scott Turow, who supports the current law, predicts that repeal would "foster increased litigation whose net effect will be to burden authors' rights of free expression."

expand and strengthen mandatory deposit and copyright registration, if the current incentives for voluntary deposit are removed. The recommendations include broadening the scope of mandatory deposit from only published works to works publicly disseminated by any means. Most important, this would include broadcasts of television and radio programs as well as on-line data bases. Other proposals relate to simplifying, liberalizing and improving the present copyright registration and deposit system through the use of techniques such as group registration, shorter forms and reduced paperwork. The proposals will also improve the copyright registration data base, making copyright registration even more desirable.

However, the Librarian cautioned that "the expansion of mandatory deposit must be carefully planned, must be phased in through pilot projects and must be sufficiently funded." At a time when the government as a whole and the Library in particular are downsizing, important consideration must be paid to the adequate funding and administration of these new provisions.

Concerning the repeal of the incentives contained in sections 411(a) and 412 of the present copyright law, the Librarian testified that he has modified his position since last March when he testified strongly against the House version of the bill.

"After a thorough review of the ACCORD report and all related documentation and a careful consideration of all the issues . . . I now believe that the arguments for repeal of section 411(a) outweigh those for retention," he said.

The question of 412 (the award of damages and attorneys' fees) was more troublesome. The Librarian told the committee he could only in good conscience support repeal of this section if three conditions were met:

☐ The major thrust of the final legislation is a congressional endorsement of the value of the current mandatory deposit and copyright registration system.

☐ The comprehensive package of inducements to deposit and register through copyright recommended by ACCORD is added in full to the bill, with adequate additional resources to make them work.

☐ A process is established to monitor the impact of the legislation on the collections and the copyright registration system with a reasonable means to rapidly correct any unforeseen problems.

"It seems to us a matter of common sense," Dr. Billington said. "Maintenance of the integrity of the Library's collections and the copyright data base is so important to Congress itself that we would be irresponsible in letting go a system that is currently supporting Congress well unless all essential aspects of a new system were agreed upon in advance."

The administrative and policy consequences of the bill were not foremost in the minds of the next group of witnesses, novelists Erica Jong and Scott Turow, both of whom claimed that their opposing views represented the true sentiments of the Authors Guild, and Maria Pallante, executive director of the 4,000-member National Writers Union.

Ms. Jong and Ms. Pallante both are in favor of eliminating section 412 from the copyright law because, in their view, writers are temperamentally unable to keep track of copyright regulations. Yet they are generally too poor to afford the legal fees that they are prohibited from recovering if they neglect to register and deposit. Lawyer-novelist Scott Turow, on the other hand, spoke in support of the current law. He predicted that repeal would "foster increased litigation whose net effect will be to burden authors' rights of free expression," a position that puzzled Sen. DeConcini. Attorney Irwin Karp, speaking on behalf of a number of writers organizations (including the National Writers Union) supported the proposed changes, urging that 411(a) be repealed because "it does not stimulate registration unless a suit is brought, and only a small fraction of copyrights are litigated." He called section 412 a "glaring violation of international copyright's golden rule—don't do to others what you don't want them to do to you," since other copyright countries do not require U.S. publishers, authors and film and record companies to register claims with them as a condition for obtaining any remedy under their law.

Mr. Karp, who resigned from ACCORD before it issued its report, reminded the committee that quite apart from any incentives to register and deposit with the Library of Congress, the current copyright law *automatically* grants creators copyrights in their works from the moment they are created. This fact was obscured amid the wide discussion of incentives, effects and costs.

Of the remaining witnesses, both Robert Oakley of the American Association of Law Libraries and Sandy Thatcher of the Association of American University Presses supported Dr. Billington's position that, as written and without the safeguards he proposed, S. 373 could jeopardize the collections of the Library. The final three witnesses, representing software publishers, photographers and graphic artists, detailed how the current law makes it difficult for them to enforce their copyrights.

Sen. Hatch then drew the hearings to a close, thanking all the witnesses for providing an extremely interesting session. He even suggested that the hearings might form the basis for a good novel.

One hopes such a novel would become a part of the Library's collections. —*Craig D'Ooge*

Editor's Note: On Nov. 4, Rep. Hughes offered an amendment "in the nature of a substitute" to H.R. 897 that adopts many of the suggestions offered by Dr. Billington.

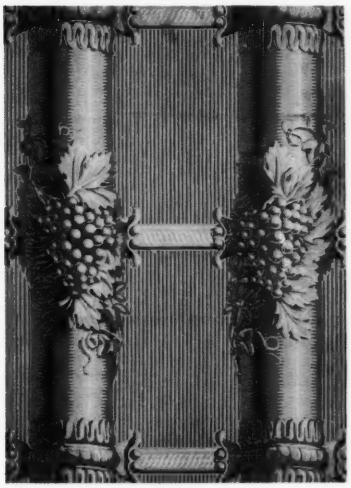
Millennium Approaches:

New Foundation Assists LC in Developing Products

Panoramic city maps from the late 1800s, federal period wallcoverings and jewelry inspired by the Library's Great Hall are just a few of the LC products introduced in September as part of an initiative to bring the riches of the Library and its collections to the public.

"This pilot program is designed to spread the word about what the Library has in its extensive collections and to gain some added funds to support those collections," said Chief of Staff Suzanne Thorin.

Through the new LC Pilot Consumer Product Development Program, the Library can license consumer (as opposed to bibliographic) products. LC works with companies to develop, market and distribute various types of products using the institution's name. The first products on the market this fall were 14 items in a four-page "Library of Congress" insert in the "Wireless" and "Signals" catalogs. Jewelry, maps, a toy block and a T-shirt are among the products. Accompanying each product is a brief description of the collection that inspired it.



Two designs from the LC wallcoverings collection

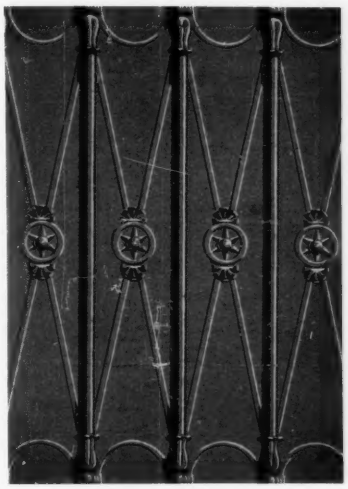
The parent company of the "Wireless" and "Signals" catalogs, Rivertown Trading Co., is a medium-sized national marketer to supporters of public radio and television. Rivertown has sent test mailings of the Library inserts to about 8.5 million people. Once responses are compiled, the company will know more about the types of products customers want, according to Pat Gray, a program specialist in the Library's Cataloging Distribution Service. Ms. Gray has been working in the Librarian's Office during the project's startup phase.

Another type of product was unveiled Sept. 22 at the Washington Design Center by F. Schumacher & Co. (see box on page 433). A line of historical wallpapers, faithfully reproduced from the originals, was presented for preview by the press and the interior design trade.

Another product, a Fabergé egg with design motifs inspired by Thomas Jefferson and the Library building named for him, was introduced Sept. 15 to the Brielle Galleries' list of art collectors. This limited edition collectible was designed by Theo Fabergé, grandson of Carl Fabergé, jeweler to the czars. Plans are for one fine collectible to be developed each year for a 10-year "Consciousness of America" series.

"Letting people know about the Library of Congress through nationwide quality marketing channels is one of the program's goals," Ms. Gray said.

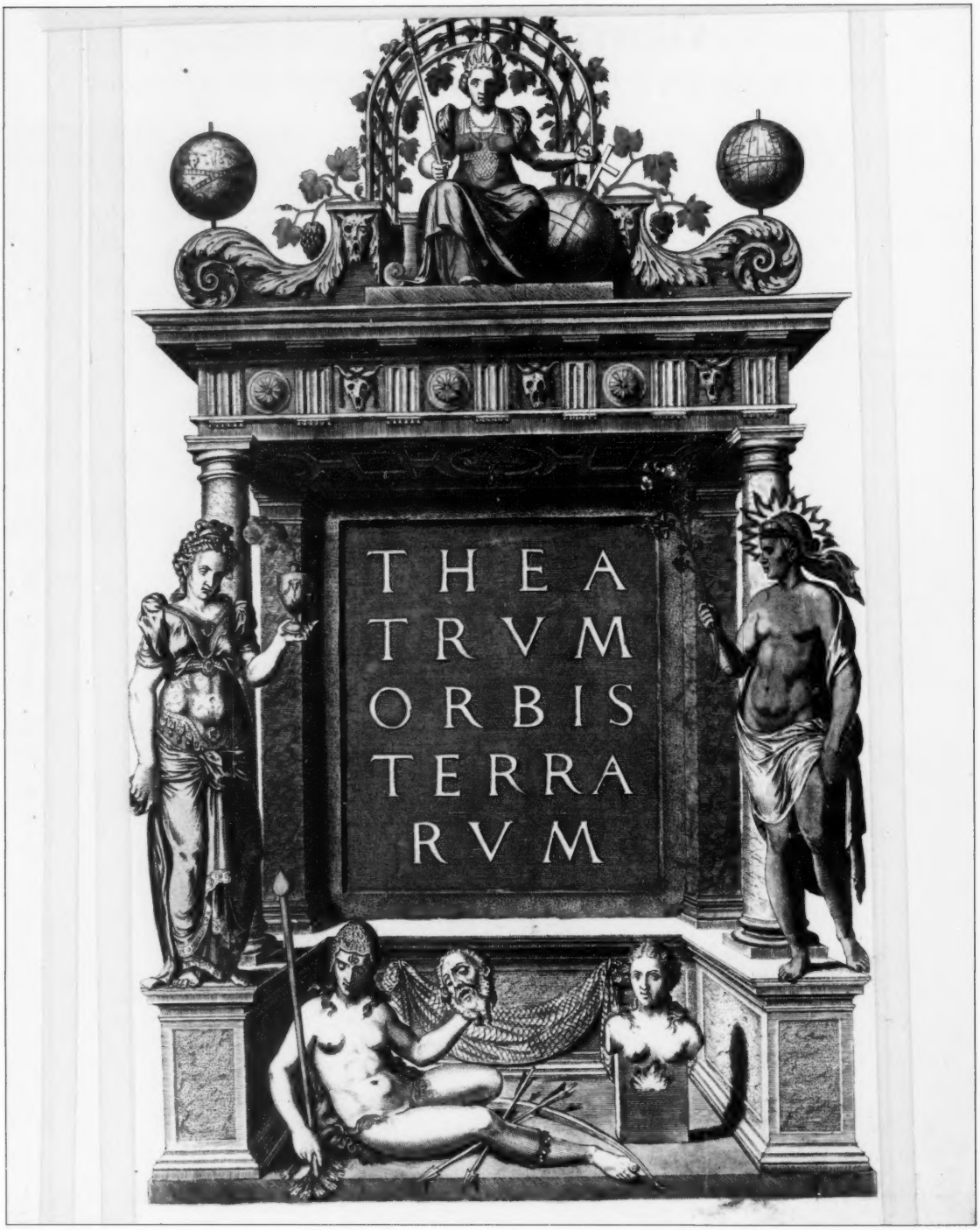
The idea for the Pilot Consumer Product Development Program was developed more than two years ago when the Madison Council, LC's private sector support group, began to explore ways to augment the Library's outreach and fundraising efforts. In March 1993, Madison Council member Donald G. Jones of Fond du Lac, Wis., established the Millennium Foundation Inc. to serve as a nonprofit booster organization for the Library.



The Millennium Foundation will assist the Library in areas such as consumer product licensing and development, media product development, fundraising events and the development of a large "Friends" organization to provide broad marketplace support for the Library and to increase public knowledge and greater awareness of the institution, its mission and its programs.

When someone purchases one of these products, royalties will go to the foundation, which in turn will donate funds to the Library, a portion of which will go into gift and revolving funds in the divisions housing the original materials. The LC Sales Shop has the option of carrying items developed by these companies at cost. Some products, however, such as the Schumacher

(Cont. on p. 433)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Charting History:

Early Maps from Dutch and Flemish World in LC Exhibition

by Andrew J. Cosentino

On Nov. 16, the Library will open an exhibition of Dutch and Flemish 16th, 17th and 18th century maps and related items: "Leo Belgicus: The Dutch & Flemish World, 1500–1800." The exhibition is made possible with the support of the Embassy of the Netherlands, the Netherland-America Foundation, Netherlands-American Amity Trust, Julien G. Redelé and the Flemish community.

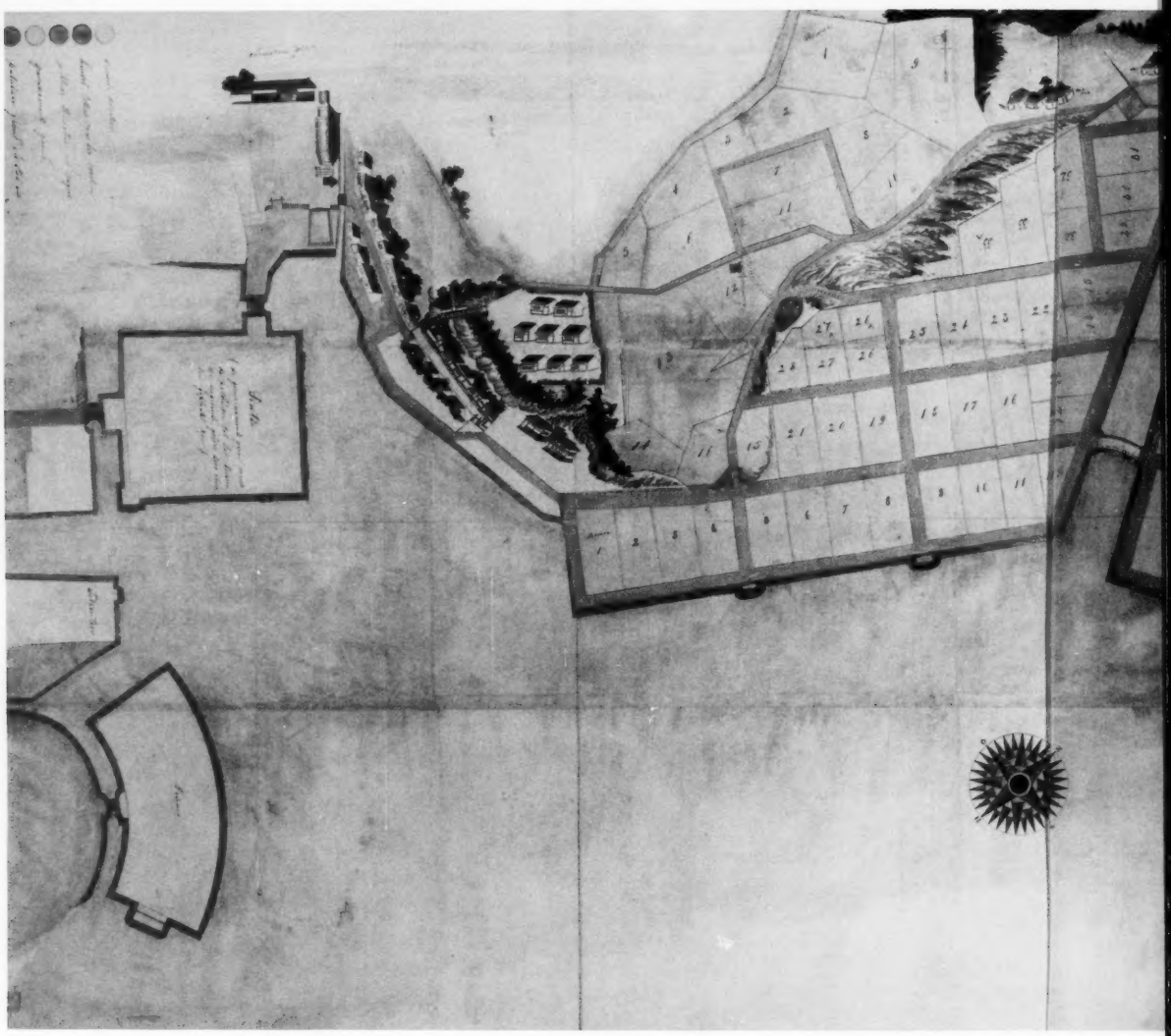
The 17 provinces situated between France and Germany and variously called Germania Inferior, Les Pays Bas, Nederland, the Lowlands or Leo Belgicus (the Belgic Lion) have enriched world culture to a degree far out of proportion to their size.

Originally peopled by the ancient tribes of the Batavi, Belgae and Frisii, mentioned in the writings of Caesar and Tacitus, the Lowlands were invaded and often subjugated by the Romans, the Franks, the Burgundian Dukes, the French and Spanish and, not least, by the ever encroaching North Sea. Nonetheless, by the 16th century, the mostly Dutch-speaking Lowlands, then a Spanish possession, had attained a measure of unity and had become one of the wealthiest centers of commerce and culture in northwestern Europe.

With the death of the benevolent Spanish King Charles V, a Fleming by birth, and the accession to the throne of his zealously Catholic son, Philip II, the Lowlands rebelled in the 1560s, at the height of the Protestant Reformation. Philip's surrogates, the dukes of Alva and Parma, brutally crushed the revolt in the 10 predominantly Catholic southern provinces, while the seven northern Protestant provinces, spearheaded by William of Orange and the "Sea Beggars," declared their independence in 1581, dividing the Lowlands into what are now the Netherlands (or Holland) and Belgium.

Building on the experience of the great Flemish mercantile and cultural centers such as Ghent, Bruges, Antwerp, Brussels and Leuven, the energetic Dutch created a commercial empire—magnificently represented in maps and atlases from the collection of the Library's Geography and Map Division—that vied with the

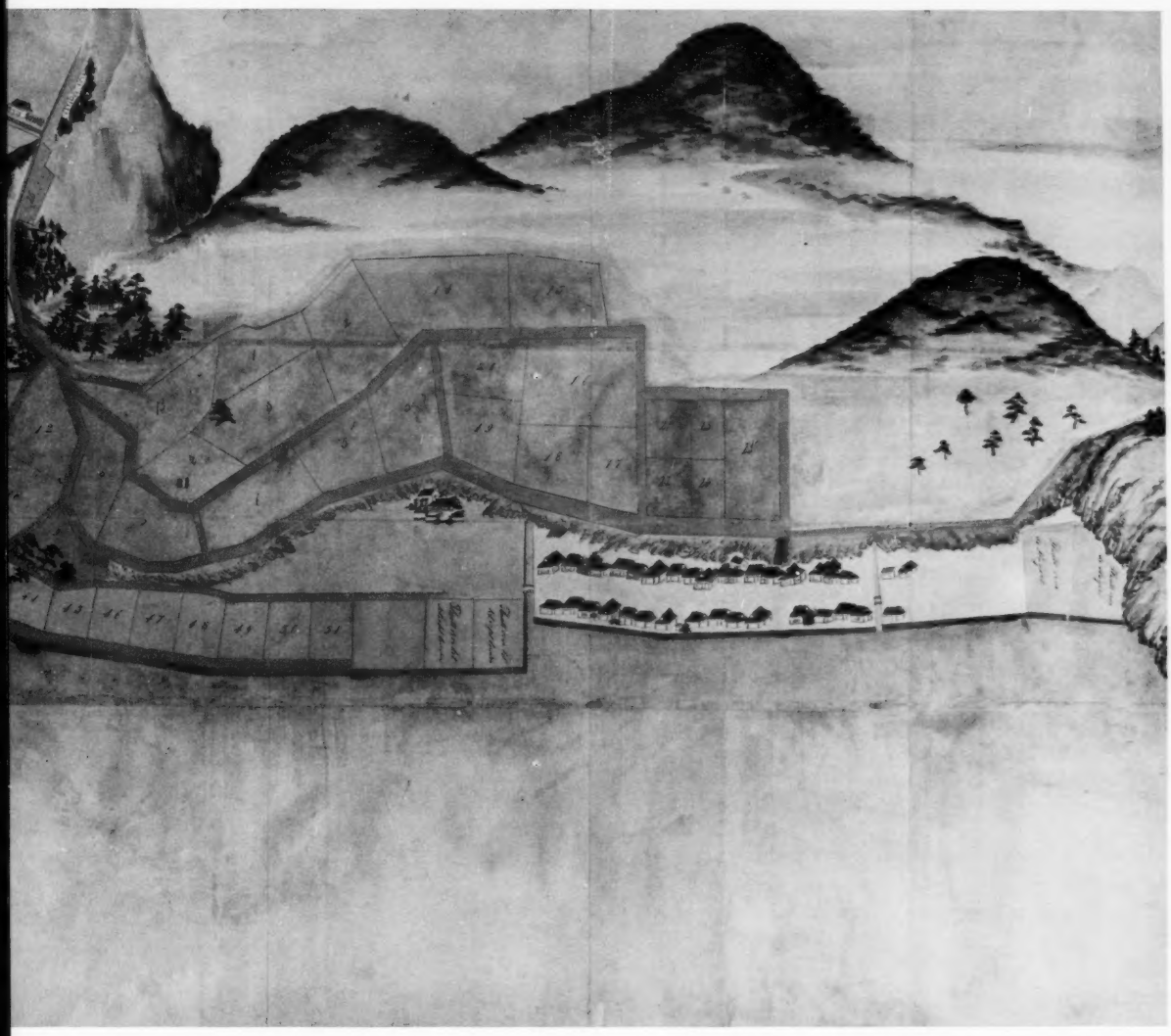
Title page of the first atlas ever published, *Theatrum Orbis Terrarum*, by Abraham Ortelius, 1570 (this is from the 1571 edition). Typically Eurocentric in perspective, the design shows Europe above, as queen of the world. Asia and Africa are in the middle tier, and the newly discovered "savage" America, holding a severed head, is at the base; sterling silver replica of the *Seven Provinces*, flagship of Adm. Michiel deRuyter, one of the greatest naval commanders in Dutch history during the 1650s–1690s. The ship's name refers to the seven provinces of the Netherlands.



Nagasaki harbor, ca. 1860, showing the foreign quarter after Japan expanded its trade policy in the 1850s. From about 1600 until then, the Dutch were the only Europeans allowed to trade in Japan, and they were restricted to the fan-shaped island, or *deshima*, on the left.

great powers of Europe from 1600 to 1800. Through their privately owned East India and West India companies, established in 1602 and 1621, respectively, the Dutch controlled much of the trade—sugar and spice, but also slaves—from the east coast of Africa to Japan and from the west coast of Africa to the Americas.

Likewise, the extraordinary Northern Renaissance, spurred by Erasmus of Rotterdam, was largely the work of Flemish and Dutch artists whose names and works are indelibly inscribed on Western culture: Van Eyck, Memling, Van der Goes, Brueghel, Rembrandt, Hals, Hobbema, Steen, Vermeer and Rubens, to name a few. Among these creative geniuses must be counted the great Flemish and Dutch cartographers who also dominated the European scene, from the 1550s to the 1750s, and whose works form the basis of this exhibition: Ortelius, Mercator, Hondius, Janssen, Blaeu, Visscher,



and Ottens, among others. As their empire faded during the late 18th century, the Dutch Patriots were inspired toward national renewal by the American Revolution, to which they had contributed both materially and spiritually. The U.S. Declaration of independence, for example, owes much to the Dutch declaration of 1581, which enunciates forcefully the principle of self-determination; likewise the American principles of private enterprise and rule by the people, which have long distinguished the Dutch tradition.

The Dutch East India Co. Before the Dutch established the East India Co. in 1602, they had a vigorous Baltic and Mediterranean trade, profitably exporting such products as salt herring and importing, through Portugal, the increasingly popular spices from the East. These advantages were abruptly cut off in 1580 when Philip II of Spain closed all Portuguese ports to the Dutch and Flemish, who were struggling for independence from the Spanish Crown.

Prevented by English privateers from going west to the Indies, the Dutch unsuccessfully sought a northeastern route through the Arctic. Finally they turned south, by way of Africa, facing their enemies Spain and Portugal. They were guided by the descriptions of the secretive Portuguese-Asian trade contained in Jan Huyghen van Linschoten's

Itinerario, as well as new trade route maps produced by the minister-cartographer Peter Platevoet (Petrus Plancius). They adopted daring new capitalist methods of underwriting commercial ventures. The Dutch sailed to the East Indies in 1595, reaching Bantam, Java, the following year.

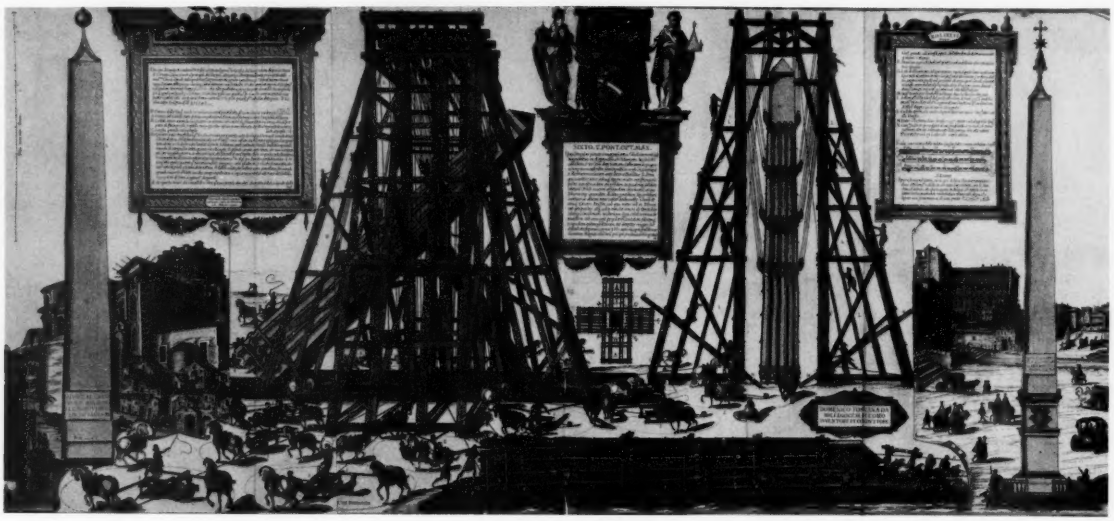
Although half the ships' crewmen perished and the voyage was barely profitable, the enterprise of the Compagnie van Verre (Company of Truth) irrevocably opened the Indies to the aggressive Dutch East India Co. Indeed, by the 1680s, the company dominated the East India trade, including the highly prized spices—cloves, nutmeg and pepper—from the Moluccas, Banda and Sumatra; white sandalwood from Timor; cinnamon and rice from Ceylon; and gold, silver, lacquerware and copper from Japan.

The remarkable success of the East India Co. was partly due to its unusual status as a state-supported private enterprise that was given a monopoly over all Dutch trade from the Cape of Good Hope at the tip of Southern Africa east to Japan. The company also had the legal authority to wage war, make treaties and appoint governors and magistrates. No less important in establishing the dominance of Dutch commerce were innovations in ship design and the efficiency of the company's cartographic offices in Amsterdam and Batavia in supplying merchants with the most current nautical charts.

Managed by a board of 17 directors, called the Heeren XVII, the company sought not land but profitable trade—a quest that, ironically, required territorial acquisition and war, as the founder of Batavia, Jan Pieterzoon Coen, had predicted. The Dutch quickly forced the Portuguese from many of their trading posts and forts and, sometimes brutally, routed the English, French and Spanish, as well as the native Muslim population.

The company's first success was in 1605 at Amboina, in the Moluccas. By 1619, from their headquarters at Batavia on the island of Java, the company managers captured and ruled the Indies trade until the company was taken over completely by the Dutch state in 1800.

The Dutch West India Co. By the time the West India Co. was formed in 1621, the Dutch had been engaged in trade and colonization in Africa and South America for almost 30 years. They had operated for some 10 years in North America (following Henry Hudson's unexpected discovery of the "Hudson" River in 1609, under the flag of the East India Co.). Once established, the company aggressively pursued its charge to "do everything that the service of this country and the profit and increase of trade shall require." This included purposeful confrontation with the Spanish, who, under Pope Alexander VI's Bull of 1493 and the Treaty of Tordesillas of 1494, were given hegemony over the Western Hemisphere, except for Brazil, which was Portuguese controlled.



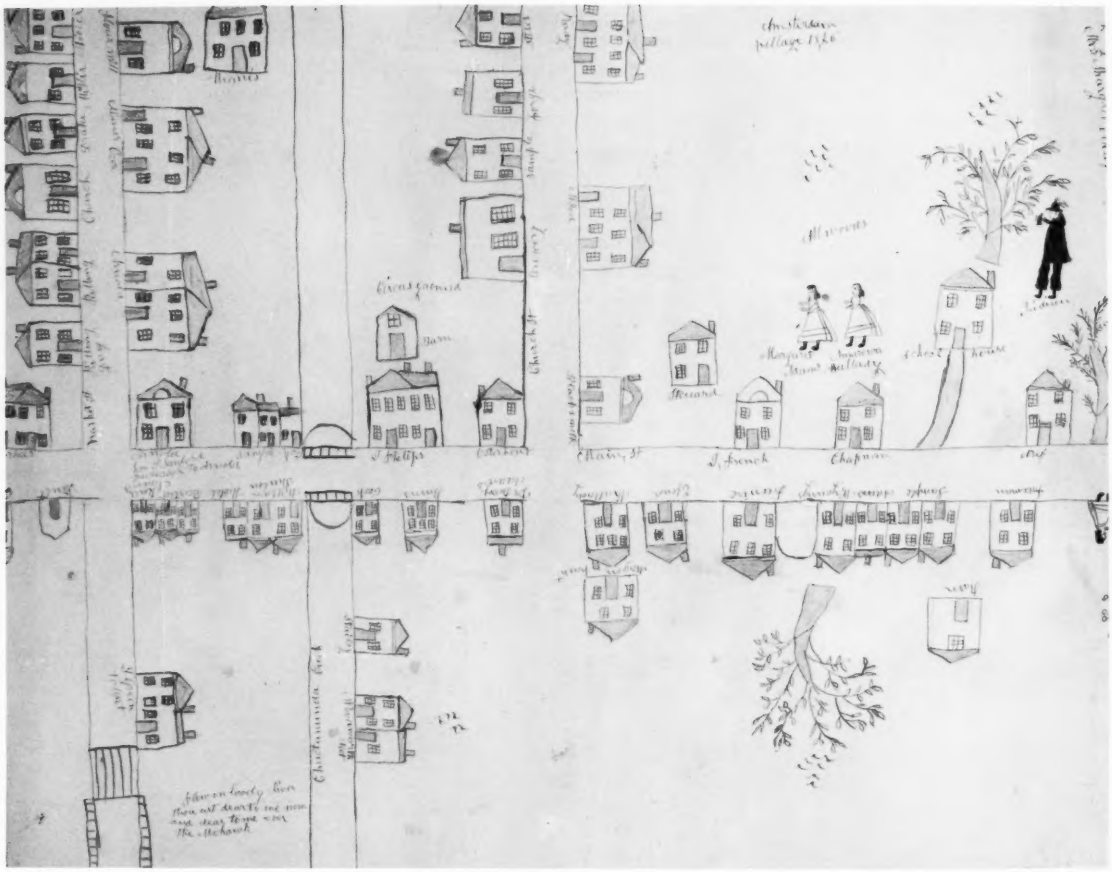
Joan Blaeu's series of volumes called *Theatrum Civitatum Admiratum Italiae*, published in 1663, is one of the most spectacular atlases ever produced. Magnificent in concept, design, color and execution, it represents ancient and modern Rome. The foldout shown is from Volume 2 and depicts the lifting of one of the Vatican obelisks in the 1550s, when Michelangelo's St. Peter's, on the left, had yet to be refaced by Domenico Fontana, the architect and engineer who supervised the lifting and designed the rigging.

Detail of the Guinea coast of West Africa, 1743, denoting sites of Danish, Dutch, English and French forts and illustrating the dress, dwellings and work of native Africans.

Like its predecessor in the East, the West India Co. was a state-supported, privately owned company managed by a board of directors empowered with monopolistic rights of trade and broad discretion in military and judicial affairs over a large area, extending from the west coast of Africa to the west coast of the Americas. Unlike its sister organization, however, the West India Co.'s fortunes were mixed. Its most spectacular success was Piet Heyn's capture off the coast of Cuba in 1628 of the fabulous Spanish "Silver Fleet," whose rich cargo was used to help finance the company's far-flung ventures.

On the Guinea coast of West Africa, for example, the company displaced the Portuguese in the 1590s and established a lucrative slave trade with the Americas through the Caribbean island of Curaçao. In Guiana on the northeast coast of South America, the company expanded existing trading posts and established agricultural colonies at Essequibo, Demerara and Berbice, which produced exotic woods, sugar, tobacco and rice. The Dutch exported sugar from Pernambuco, Brazil, taken from the Portuguese in 1630 and later lost to the Spanish.

In 1634 the West India Co. took several Caribbean islands from the Spanish. Later called the Netherlands Antilles, these included Aruba,



Margaret Adams's entrancing "primitive" drawing of 1892 represents Amsterdam "Village" in New York as she remembers it in 1826. Formerly called Veedersburg, Amsterdam was named in 1793 by Emanuel E. De Graff, one of the early Dutch settlers. Located on the Mohawk River not far from Albany, the village of Amsterdam in later years became a thriving industrial city of some 30,000 people.

Curaçao, Bonaire, St. Eustatius (where the company provisioned the American revolutionists), Saba and St. Martin. On mainland North America, the New Netherlands (*Nieuw Nederlandt*), established in 1615 by a conglomerate of *voorcompagnieen* and taken over by the West India Co. in 1624, stretched from Delaware Bay to the Connecticut River.

A unique feature of the American settlements was the patroons, or private colonies, which the company chartered after discontinuing its own colonizing efforts. The first of these were at Essequibo and Berbice in Guiana, chartered in 1626 and 1627, followed by Swanendael on the Delaware River and Rensselaerswyck on the Hudson, chartered in 1629. The freedoms and exemptions (*vryheden end exemptien*) given the patroons to encourage their plantations were withdrawn from the New Netherlanders in 1634, however, so that the company could concentrate on the fur trade in North America, the more lucrative colonies in South America and the increasing competition from the English and French. New Netherlands was finally lost to the British in 1644, leaving behind a legacy of culture and place names such as Brooklyn, Harlem, the Bowery and Staten Island.

"Leo Belgicus: The Dutch & Flemish World, 1500–1800" will be on display Nov. 16 through May 15, 1994, in the B Level of the Madison Building, Monday–Friday, 8:30 a.m.–5 p.m. and Saturday 8:30 a.m.–12:30 p.m.

Dr. Cosentino is an exhibition director in the Library's Interpretive Programs Office.

Millennium *(Cont. from p. 425)*
wallpaper, are sold to a nonretail market such as interior decorators, Ms. Gray said.

When the program began, Ted Spiegel, one of the country's top marketing experts, was engaged to determine whether LC products could be developed by companies that would bear not only the costs of production but also marketing and distribution of the products. Now an associate professor and director of the Direct Marketing Program at Northwestern University, Mr. Spiegel is also a consultant. As such, he has been successful in finding companies interested in working with LC and its collections; about 15 companies have expressed interest.

The new pilot program is Library-wide and will draw from many collections. "Staff have had wonderful suggestions," Ms. Gray said. "For instance, Ford Peatross knew for a long time that if the Library ever had a product development initiative, the wallpapers would be a natural for it. Product potential is everywhere."

Staff members who offer ideas are often motivated by wanting to share the collections through products people can purchase for their homes or offices, Ms. Gray said. "The audience we reach is different from that of the Library user who wants to study original materials. This audience wants reproductions or other products they can keep, either as a reminder of their national library or as a way to enhance and enjoy their own surroundings, to integrate a bit of the past into the present."

This group of constituents is also different from those patronizing the LC Retail Shop, Ms. Gray said. Since the pilot program is a nationwide effort, it can create a broad-based interest in the Library as an institution to support.

Proposals for the items developed are presented by companies through Ted Spiegel to the Library's Product Review Committee. This committee decides whether to proceed with each product, using guidelines approved by the congressional Joint Committee on the Library. The LC review committee is chaired by Suzanne Thorin, and committee members are Deanna Marcum of Collections Services; John Y. Cole of Cultural Affairs; and Laura Campbell of Constituent Services. Before products reach the market, the committee reviews designs, mock-ups, or samples. "This program gives us one way to make materials available to a much broader public than we could possibly serve here at the Library," Dr. Marcum said.

LC Specialist Sees Potential in Historical Collections

F. Schumacher & Co., one of the nation's oldest and most respected producers of fine textiles and wallpapers, recently announced a new line of historical wallpapers based on originals from the Popular and Applied Graphic Art Collections in the Prints and Photographs Division of the Library of Congress.

Comparable to the firm's well-known Williamsburg collection, the Library of Congress collection will include 22 designs for wallpaper panels and borders. The wallcoverings reproduce a group deposited for copyright in Philadelphia between 1814 and 1816 by the firms of Virchaux and Co. and Thomas Hurley.

According to recent research by Paul Turner, a Stanford University professor completing a book on Joseph Ramée, the majority, if not all, of the papers were designed by the French emigré architect, who also provided the master plan for Union College during his brief but influential career in this country. Produced in Philadelphia, but drawing upon Ramée's considerable talents and European training and experience, the Library's examples represent the finest and most sophisticated American wallpapers of the period.

As a part of the opening of its new showroom in the Washington Design Center, Schumacher held a news conference in September to introduce the Library of Congress collection. Thomas Burak, Schumacher's vice president and design director, detailed the painstaking process by which the company's design studio and printers have been working in cooperation with Library curators to assure the accuracy of the reproduction of the originals, which were not allowed to leave LC's premises.

C. Ford Peatross, senior curator of the architecture, design and engineering collections in the Prints and Photographs Division, gave an illustrated overview of related collections in the Prints and Photographs Division, including early photographs from the Historic American Buildings Survey, which record federal period wallpapers as they were originally installed.

The first time he saw the Library's wallpapers, over a decade ago, Mr. Peatross recognized their potential for reproduction. The Library's recent encouragement of such efforts to make its collections more widely available provided this opportunity, and he has guided the laborious process, including matching thousands of chips to every color in the papers.

Two of these remarkable early American wallpapers were included in the recent exhibition "The Classical Taste in America," organized by the Baltimore Museum of Art. If they could have remained unappreciated for so long, one wonders what other treasures are waiting to be brought to the public's eye.

News from the Center for the Book:

New Stamps and Poster Honor Favorite Childhood Books

Four 29-cent stamps featuring the favorite childhood books of millions of Americans were issued by the U.S. Postal Service on Oct. 23.

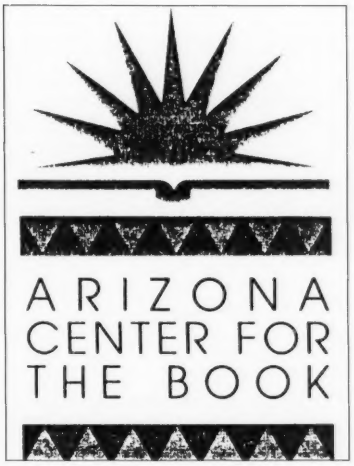
The books, *Adventures of Huckleberry Finn, Little Women, Rebecca of Sunnybrook Farm* and *Little House on the Prairie,* also are featured in a poster released the same day by the Postal Service and the Center for the Book. John Y. Cole, the center's director, was a speaker at the first-day issue ceremony, which was held at the annual conference of Literacy Volunteers of America (LVA) in Louisville, Ky. The other speakers were Mrs. LeGree Daniels of the U.S. Postal Service Board, LVA adult learner Heidi LePore and LVA national spokesman Wally "Famous" Amos. Both the Postal Service and LVA are reading promotion partners of the Center for the Book.

The colorful 3-by-2-foot poster, which marks the Postal Service's participation in the Library's "Books Change Lives" national reading promotion, will be distributed to post offices, libraries, schools and the Center for the Book's network of affiliated state centers and national reading promotion partners. It depicts the four stamps under the slogan "Curl Up with a Good Stamp" and concludes with the message: "Discover the Wonderful Worlds of Reading Books and Saving Stamps."

☐ **LC at the 1993 Frankfurt Book Fair.** For the seventh consecutive year, the Center for the Book sponsored LC's participation at the Frankfurt Book Fair, Oct. 6–11. As in the past, the Library shared an exhibit booth with the U.S. Information Agency. Center for the Book Director John Y. Cole was joined by Laila Mulgaokar of the Copyright Acquisitions Division and Kevin Flood of the Cataloging Distribution Service. While Dr. Cole concentrated on reading promotion activities, Ms. Mulgaokar and Mr. Flood surveyed publishers and potential distributors regarding various LC programs. Electronic publishing was a major theme of this year's fair, which attracted more than 8,400 publishers from 95 countries.

☐ **Arizona Center for the Book.** "Books & Co.," a widely acclaimed 26-segment author interview series sponsored by the Arizona center and KAET-TV in Phoenix, concluded this fall and plans are being made for a second 26-segment series. Aired on three public television channels, the show was hosted by Ron Carlson, novelist and director of the creative writing program at Arizona State University, and the journalist

Beverly Anderson, chief executive of Great Britain's Book Trust, and John Cole discuss reading promotion during the Frankfurt Book Fair.



and author Jana Bommersbach. The series was funded by a grant from Arizona Public Service.

The latest issue of "Center Page," the Arizona center's quarterly newsletter, describes a variety of book discussions, readings, author presentations and exhibitions sponsored this year by the center and its program partners, the Flagstaff-Coconino County Library, Yavapai College, Glendale Public Library, the Arizona State Creative Writing Program and South Mountain Community College. "Center Page" is published by Oryx Press in Phoenix. For information, write the Arizona Center for the Book, P.O. Box 34438, Phoenix, AZ 85067-4438.

☐ **Connecticut Center for the Book.** William Styron, Jane and Michael Stern, Regina Barreca, Maurice Sendak and Phyllis Rose are among the Connecticut writers who will be featured in the third segment of "Connecticut Voices," a 13-week series of half-hour programs on Connecticut Public Radio sponsored by the Connecticut Center for the Book in cooperation with *Northeast Magazine* and *The Hartford Courant*. For information about the "Connecticut Voices" radio series, write Suzanne Staubach, Box U-19, University of Connecticut, Storrs, CT 06269-2019.

The Connecticut center and the Mark Twain Memorial sponsored a talk by Center for the Book Director John Y. Cole on Oct. 21 at the Mark Twain House in Hartford. On Oct. 20, Dr. Cole was the featured speaker at a University of Connecticut reception honoring published authors from the university's faculty, staff and student body. More than 50 writers attended the event, which was held in the Centennial Alumni House in Storrs.

☐ **1994 Oklahoma Book Awards.** The Oklahoma Center for the Book has issued a call for entries for the fifth annual Oklahoma Book Awards. Books considered for the award must have been written by an author who resides or has resided in Oklahoma, or has an Oklahoma-based theme. The book must have been published in 1993. Entries will be considered in five categories: fiction; nonfiction; children/young adult (fiction, nonfiction and poetry); poetry or playscript; and design and illustration. Send entries to the Oklahoma Center for the Book, 200 N.E. 18th St., Oklahoma City, OK 73105 before Jan. 10, 1994. For information call (405) 521-2502 or (800) 522-8116, ext. 264.

PUBLICATION

Survey of Cuban *Revistas* Bibliography Available

A Survey of Cuban Revistas 1902-1958, a scholarly bibliography compiled and annotated by Roberto Esquenazi-Mayo, has been published by the Library of Congress. Professor Esquenazi-Mayo, who also wrote an "Overview and Conclusion" to this volume, was the founder and director of Latin American Studies at the University of Nebraska in Lincoln, and is currently a professorial lecturer in Latin American culture at Georgetown University.

Cuba's intellectual, literary and artistic productivity from 1902 until Castro's revolution in 1959 had an important impact on Latin American culture. The 122 *revistas* (literary and scholarly journals) reviewed in this survey were the prime vehicles that reflected virtually all aspects of cultural life of Cuba.

In his introduction, Esquenazi-Mayo notes that "some of the most innovative *revistas* were published during the years of political instability and sometimes of outright repression."

Thoughtful annotations in this survey describe each *revista*, its orientation and impact.

Only Library of Congress holdings of *revistas* have been annotated in *A Survey of Cuban Revistas 1902-1958*. Literary supplements of daily newspapers were excluded. The volume also lists Cuban *revistas* not in the Library's collections but available at other North American depositories.

This 112-page hardcover book, with black-and-white illustrations from some of the *revistas*, is available for $17 from the U.S. Government Printing Office, Superintendent of Documents, Mail Stop SSOP, Washington DC 20402-9328. For credit card orders call (202) 783-3282. The stock number is 030-001-00140-7.

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